AMES'

HAND BOOK

OF

ARTISTIC

PENMANSHIP.

DANIEL T AMES, AUTHOR & PUBLISHER, 205 BROADWAY NEW YORK.

Entered, according to Act of Congress, in the year 1882, by Daniel T. Ames, in the Office of the Librarian of Congress, at Washington.

MATERIALS ADAPTED TO FINE ARTISTIC PEN WORK.

Use a fine quality of Bristol Board, or Whatman's hot-pressed drawing paper, and a fine quality of *black* India-ink, freshly ground from a stick, in a tray containing rain-water. Ink of any desired shade may thus be made. If work is intended for reproduction by any of the photographic processes, the ink must be ground until jet black, and then the pencil guide-lines must be removed with a soft gum or sponge rubber, so as to remove as little of the ink as possible. Hard rubber will not only remove much of the ink, but will tear up the fibre of the paper, and thus break or make ragged the delicate hair lines, which will, therefore, fail of a good result when photo-engraved. It should be specially noted that all lines to reproduce must be clear, continuous and black; if so, no matter how fine, they will answer the purpose.

PENS.

For script writing, use Gillott's "303," or Spencerian Artistic No. 14. For fine drawing or tinting, use the "303," or Crow Quill. For flourishing, use Spencerian No. 1, or Ames's Penman's Favorite. For lettering, especially Old English, German and Church text, the Sonnecken Pen, both broad and double pointed, may be used to advantage.

To those who may be unable to procure these articles, or are uncertain respecting their quality, we will forward them by mail from this office, as follows:

Extra fine three-ply Bristol Board, 22x28, per board,	$0.50
Per ½ dozen, by express,	2.00
India Ink, per stick,	1.00
Crow Quill Pens, per dozen,	0.75
Gillott's "303," per gross,	1.25
Spencerian Artistic, per gross,	$1.25
" No. 1,	1.25
Ames's Penman's Favorite,	1.00
Sonnecken broad-pointed, per set of 5 Pens,	0.25
Double-pointed, per set of 3 Pens,	0.20

HINTS ON DESIGNS, &c.

Whatever the purpose of any work, much of its success depends upon the skill and artistic effect of the design.

No amount of work, however carefully and skillfully performed, can produce a good or satisfactory result from a design awkward or inappropriate.

After selecting the paper or material upon which the work is to be executed, fasten it with thumb-tacks or glue to a drawing board; then draw with a pencil border and centre lines; then sketch lightly with a pencil the design, having care to give due prominence to the several parts according to their importance in the work, with a proper intermingling of lights and shades.

When designs are to be copied there are numerous methods for making transfers.

The most common is by means of thin transparent paper or cloth, which is placed over the design to be copied and traced over with a pencil, after which the opposite side of the tracing is penciled over with a soft black pencil; then the tracing is placed upon the paper to which the transfer is to be made, when the lines upon the tracing are retraced with a pencil or any smooth-pointed instrument which will give a distinct outline upon the paper underneath.

Transfer or blackened paper is often placed under the tracing before retracing it, instead of penciling its reverse side, which is objectionable from the liability of blackening or soiling the paper upon which the drawing is to be made.

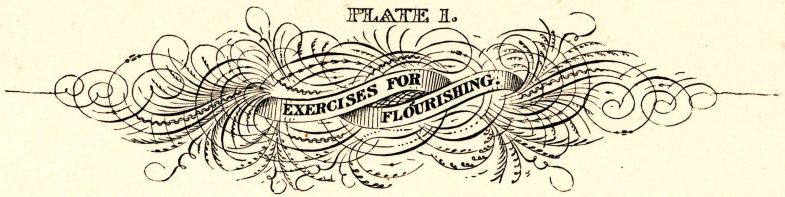
Of course, this method can be used only where the desired reproduction is the same size as the original. If it is to be enlarged or diminished, other methods must be sought.

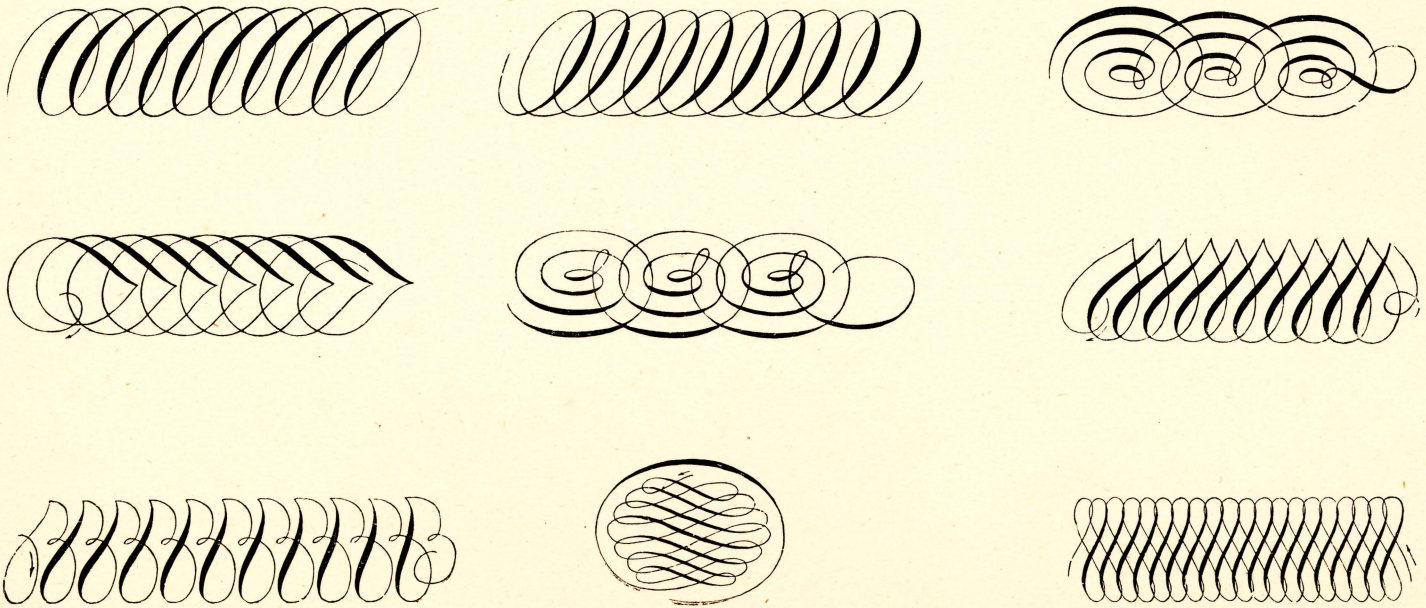
This may be accomplished by marking the copy to be transferred into squares, and the paper upon which the reproduction is to be made into corresponding squares, enlarged or diminished according to the change desired from the size of the original copy.

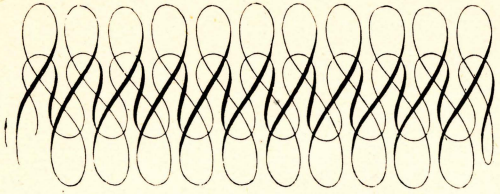
The same change is accomplished very readily by the use of proportional dividers, with which every draughtsman should be provided, or by use of the pantograph.

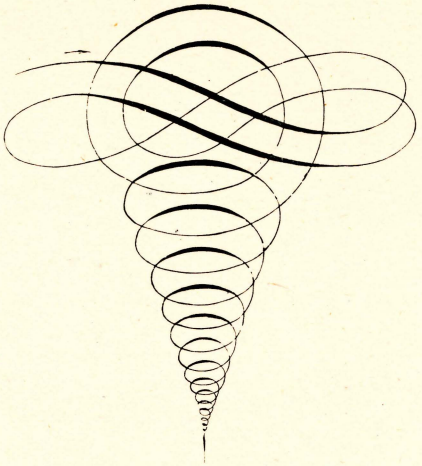
POSITION FOR FLOURISHING

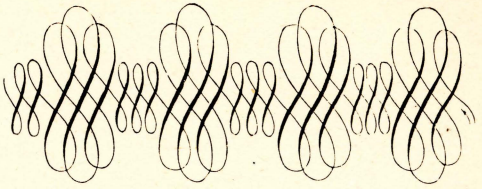
PLATE I.

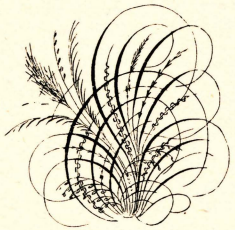


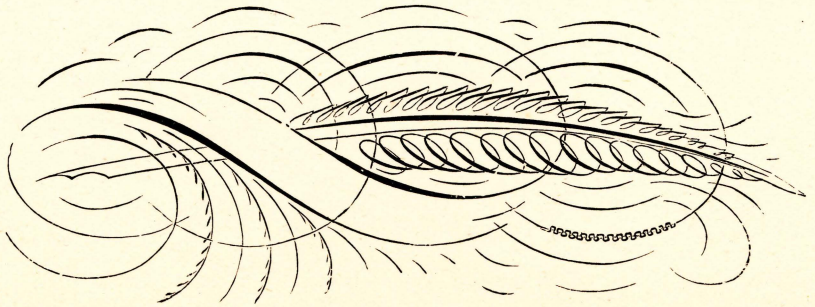


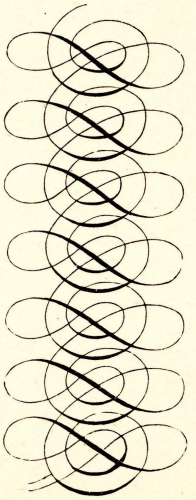


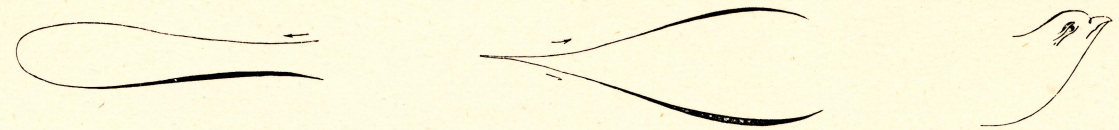


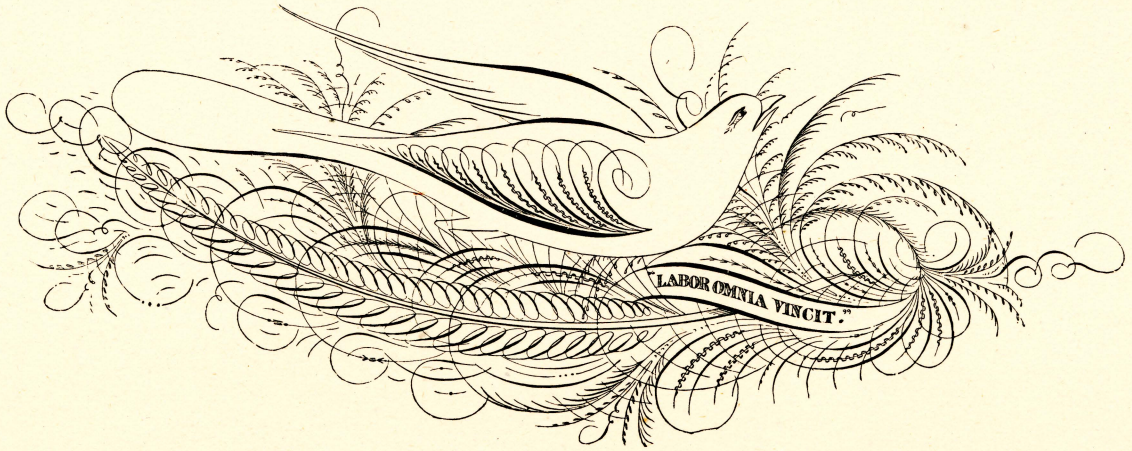


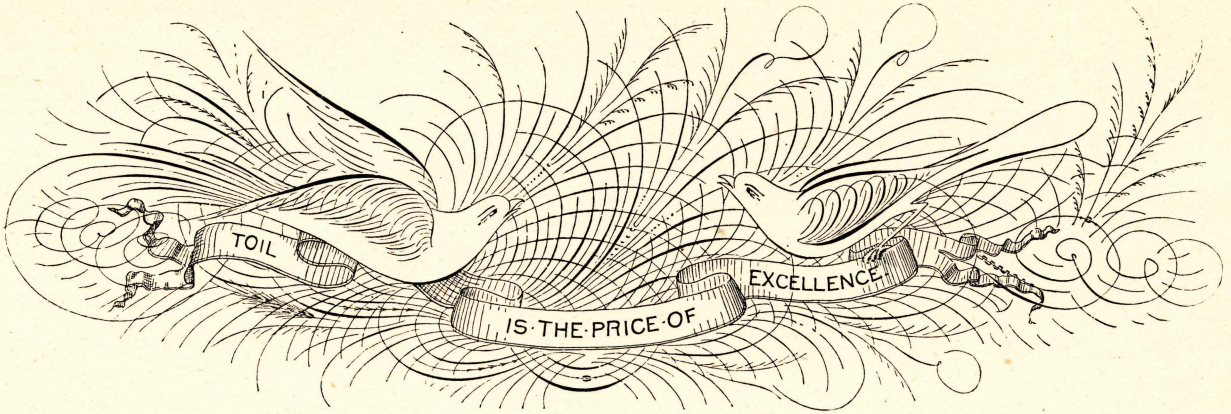


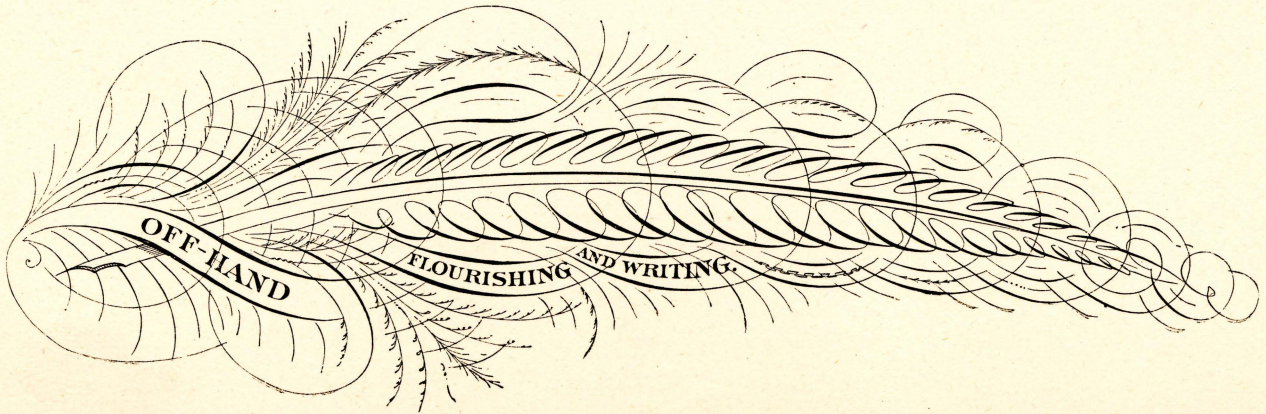


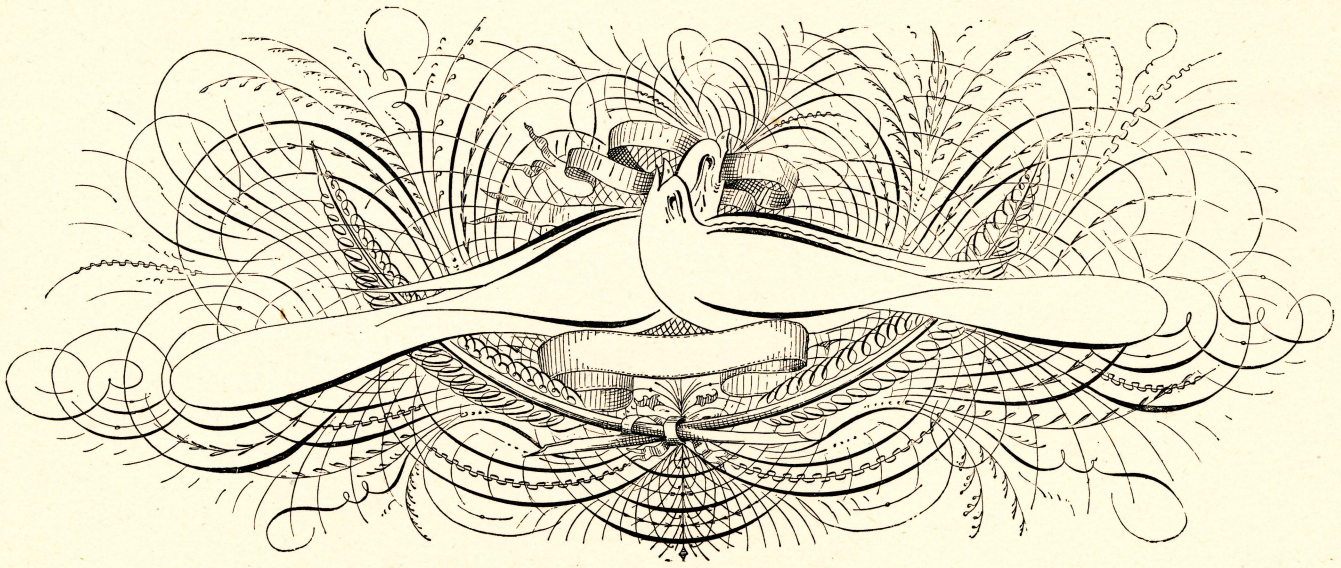


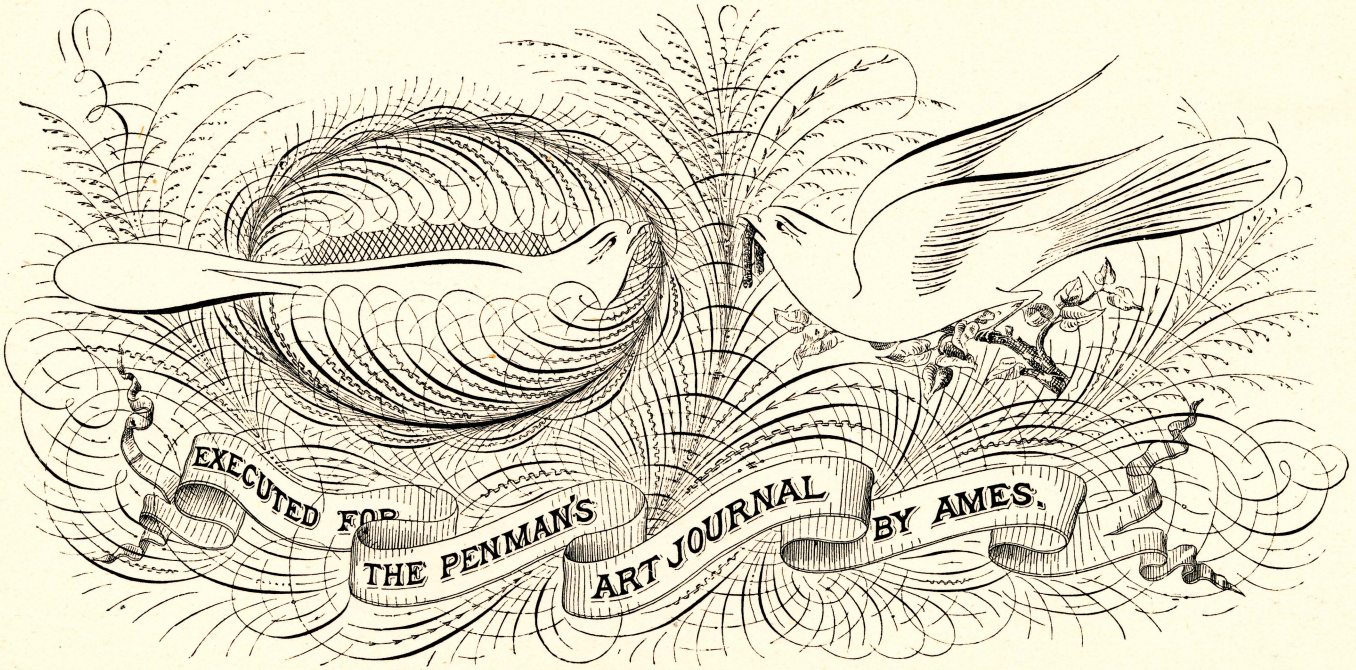


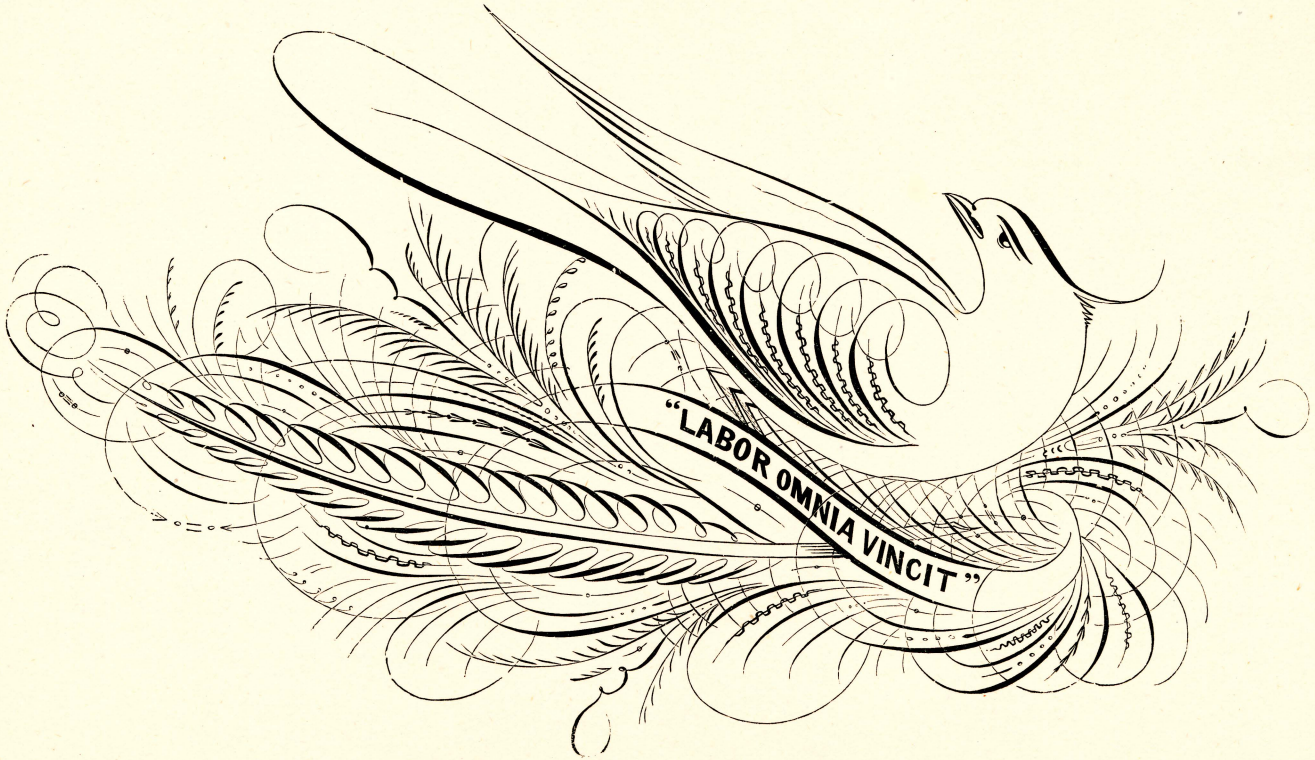

"LABOR OMNIA VINCIT."

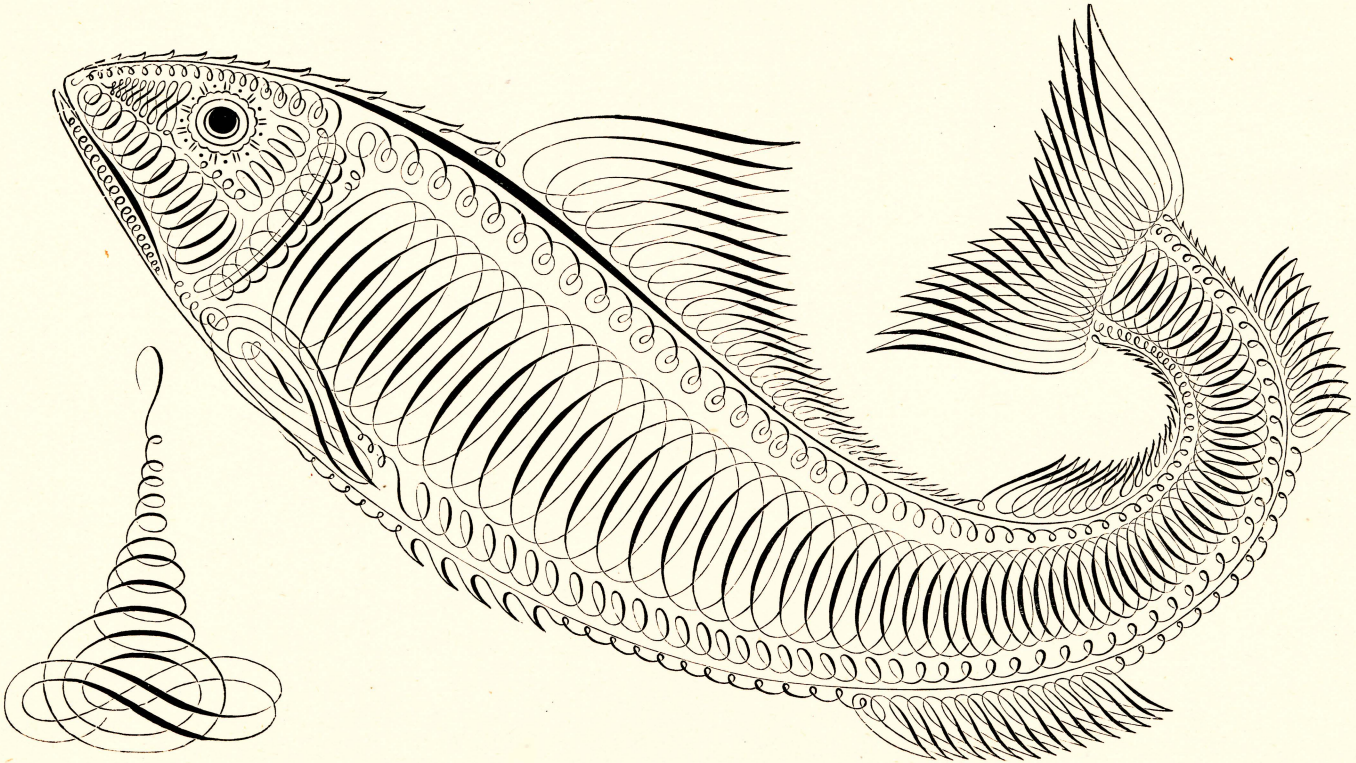

TOIL
IS·THE·PRICE·OF
EXCELLENCE

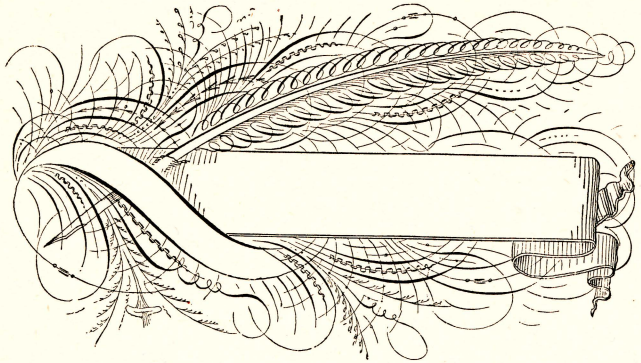

OFF-HAND
FLOURISHING
AND WRITING.

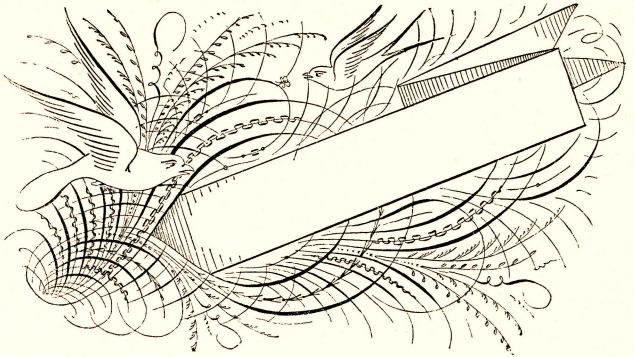


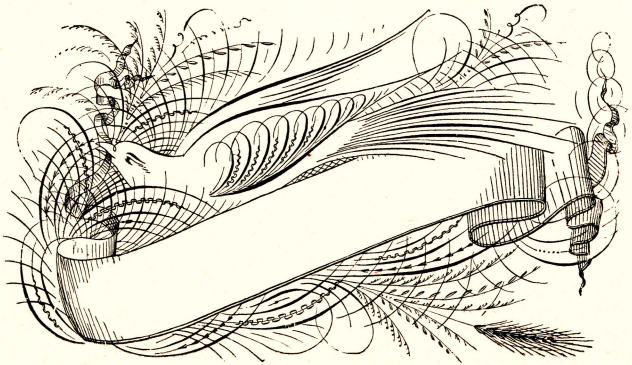

EXECUTED FOR THE PENMAN'S ART JOURNAL BY AMES.

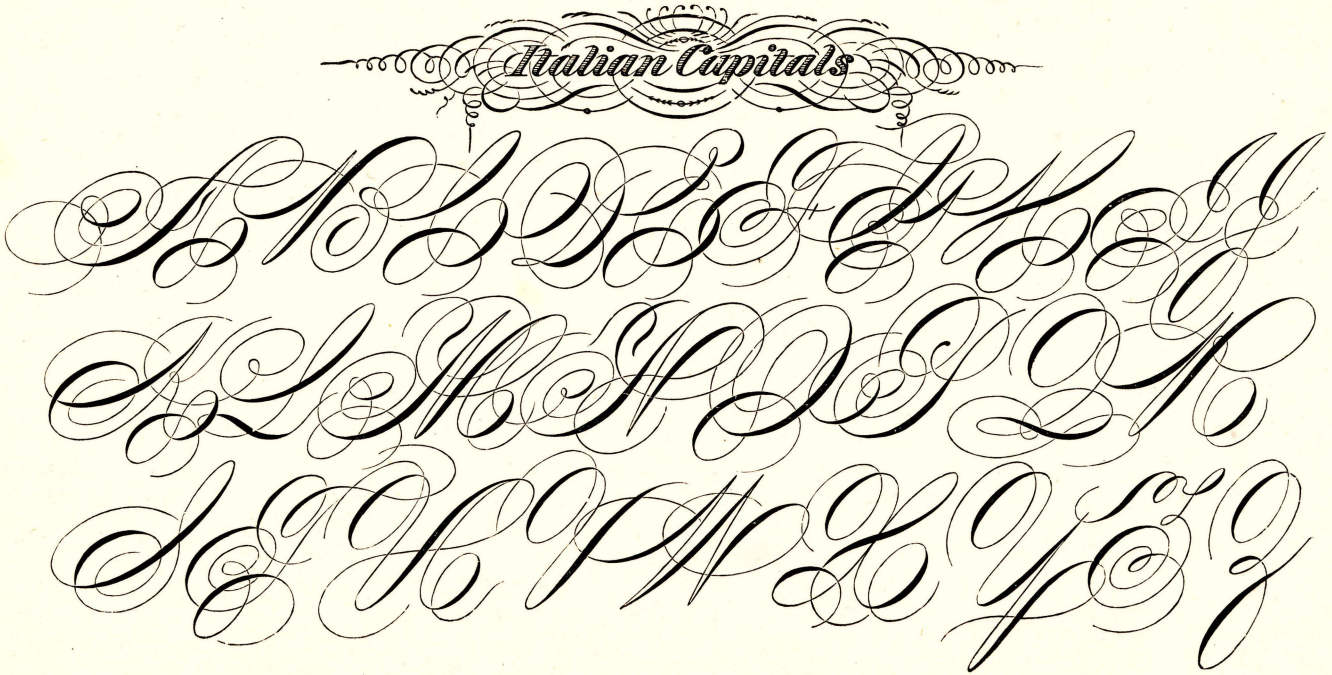

"LABOR OMNIA VINCIT"

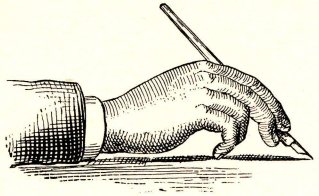


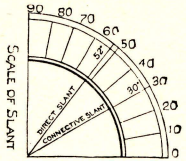


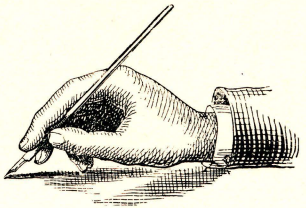





Italian Capitals







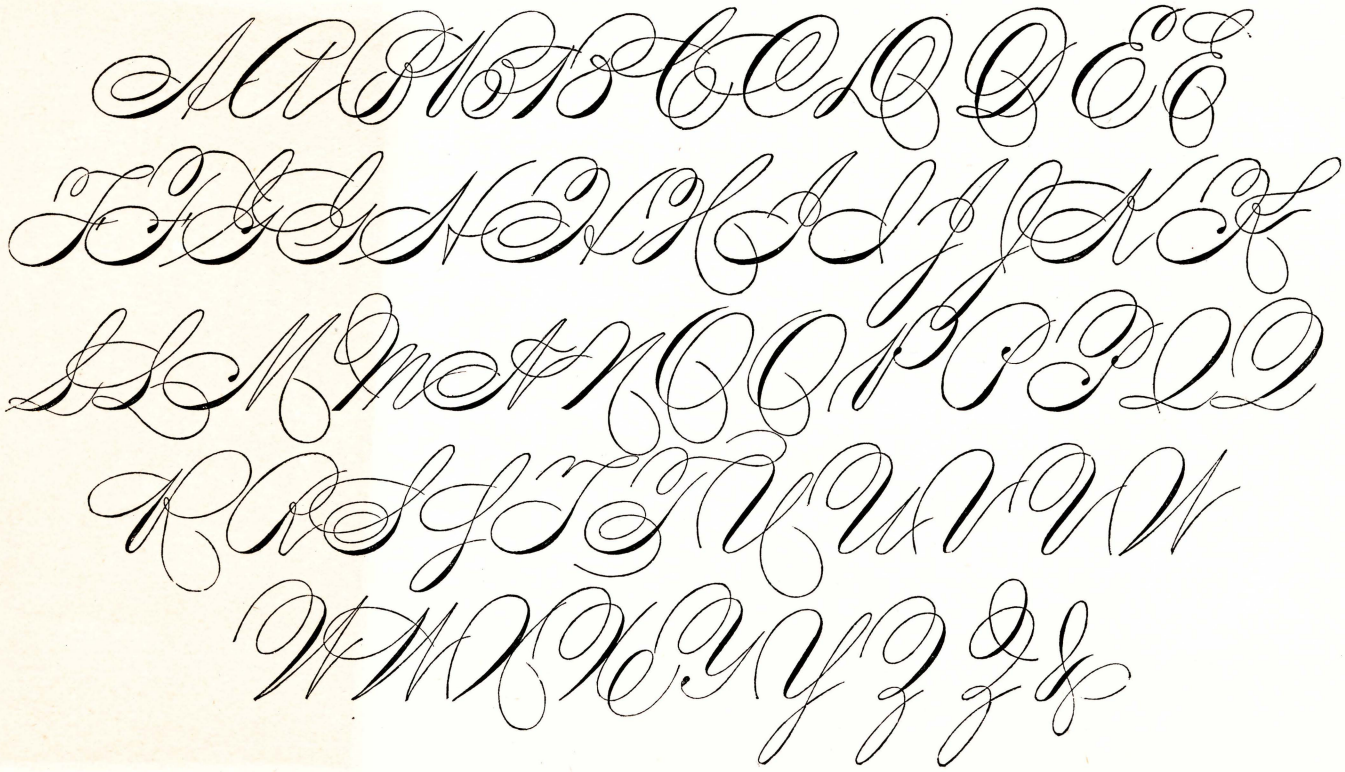
PRINCIPALS.

PRINCIPALS.

Standard Hand.

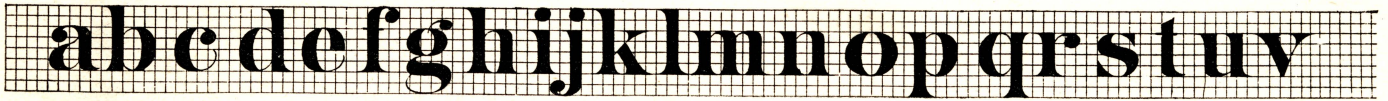
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0.

Whole Arm Capitals.



ROMAN.

ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.



I II III IV V VI VII VIII IX X XV XXX C M D

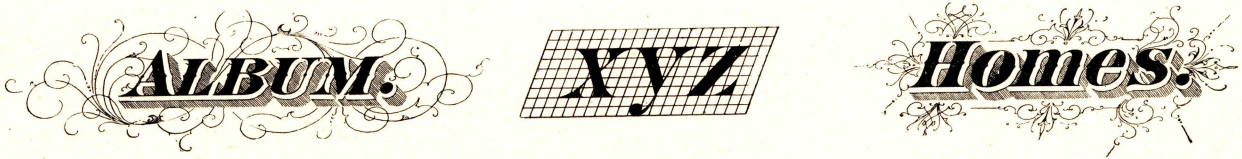
ITALIC ROMAN.

ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

ABCDEFGHIJKLMNO

PQRSTUVWXYZ&;!?$

abcdefghijklmnopqrstuvw



0123456789

GOTHIC.

ORIGINAL PEN AND INK COPY FOR AMES' ALPHABETS.

German Text.

A B C D E F G H I K

L M N O P Q R S T U

V W X Y Z &

a b c d e f g h i j k l m n o p q r s

t u v w x y z.

Old English.

A B C D E F G H I K

L M N O P Q R S T U

V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v

w x 1 2 3 4 5 6 7 8 9 0 y z

Church Text.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstu
vwxyz.&1234567890.

MEDIÆVAL (Modified.)

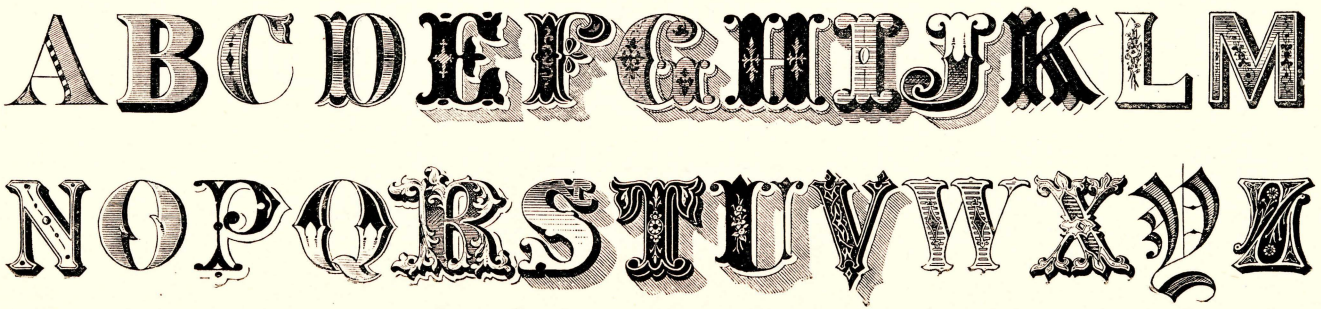
ABCDEFGHIJKL

MNOPQRSTUVW

MEDIEVAL.

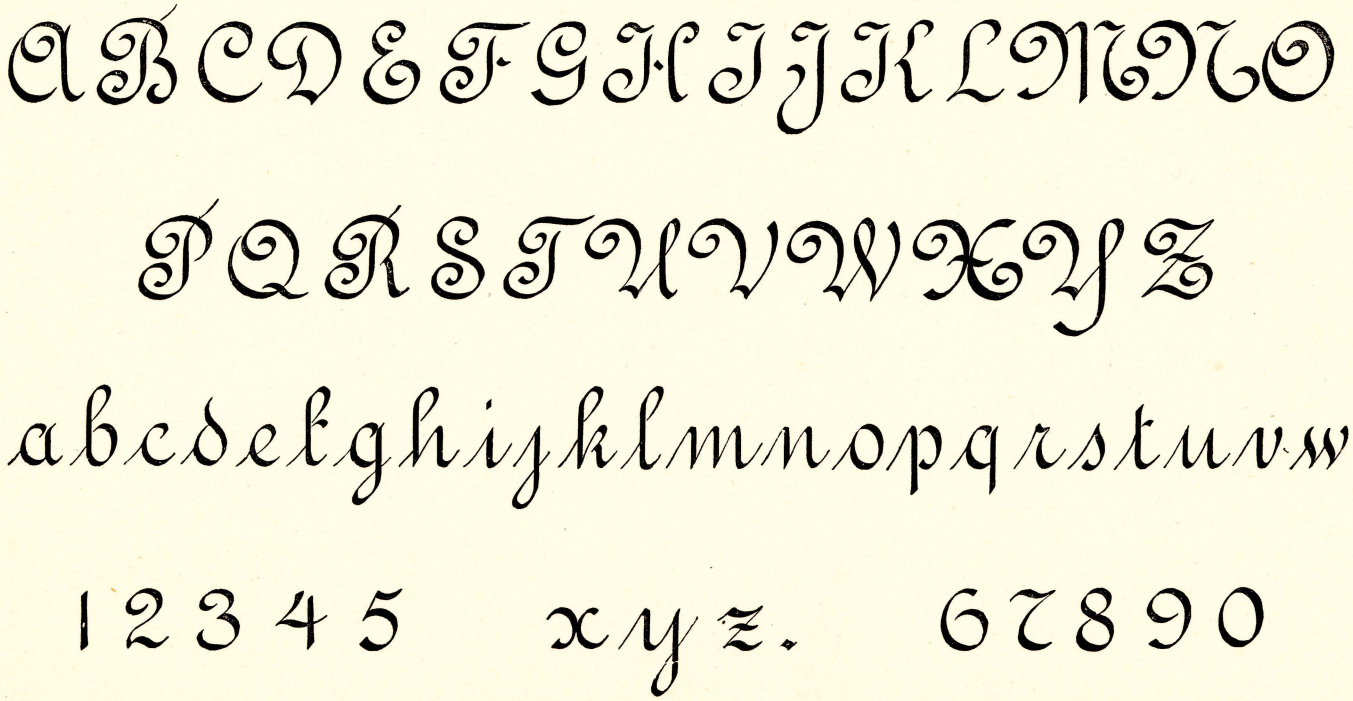
ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

VARIETY CAPITALS.



EGYPTIAN

German Round Hand.



Marking Alphabet.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ&

abcdefghijklmnopqrst

uvwxyz.

Specimen of Marking.

#1679 Merch. Desp.

Manning & Stewart.

San Francisco.

Penman's Art Journal
NEW YORK.

Cal.

RUSTIC ALPHABET

M N O P Q
R S T U V
W X Y Z

A B C D E F G
H I K L M N O P Q
R S T U V W X Y Z
a b c d e f g h i k l m n o p q r s t u v w
x y z

MONOGRAMS